**Reading Tone and Style Practice Exercises**

**Practice 1: Saving Electricity**

Read the selection, and then answer the questions that follow.

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| *(1)* | Many power plants use fossil fuels, like coal and oil, to produce electricity. They formed more than millions of years ago from the remains of ancient plants and animals and can't be replaced … unless we want to wait million of years more! So it's crucial to use electricity wisely. You can help. Look for these and other places where electricity's being wasted … then stop wasting it! |

* Close the refrigerator door quickly.
* Let your hair dry naturally!
* Run a dishwasher or washing machine only when full.
* Turn off lights when not in use.
* Unplug TVs, DVD players, and other appliances that have clocks when not in use—they continue to draw energy to display time, even when switched off!
* Unplug phone chargers when not in use—they draw small amounts of energy all the time if you don't!

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| **1.** | What is the tone of the selection? | |
| **a.** | comical |
| **b.** | serious |
| **c.** | disrespectful |
| **d.** | mysterious |
| **2.** | Why do you think the author chose to use the word *crucial* instead of its synonym *important*? | | |
| **a.** | to add a light touch to the text |  |
| **b.** | to show disagreement about energy consumption |  |
| **c.** | to imply that there should be no power plants |  |
| **d.** | to stress the urgent need to conserve resources |  |
| **3.** | Part of the author's style includes the use of | | |
| **a.** | words in parenthesis ( ). |  |
| **b.** | very short sentences. |  |
| **c.** | ellipses( … ). |  |
| **d.** | foreign words. |  |

**Practice 1: Adapted From *the Last Leaf***

**by O'Henry**

Read the selection, and then answer the questions that follow.

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| *(1)* | Julia and Marissa moved into a small New York apartment, hoping to start careers as fashion designers. Other people in the building were also artists, and quite friendly. When winter came, many of them suffered with colds and flu, and several, including Julia, were caught in the grip of pneumonia. |
| *(2)* | The illness made it hard for Julia to breathe. She slept a lot and when she was awake, she sat quietly in a chair, staring out the window and sighing. The constant struggle sapped her will to live and she refused the food Marissa fixed for her. Finally, Marissa asked the doctor if Julia would ever get better. He hesitated, then said, "Her only chance is to *want* to get better. The human body's a wonderful thing … it can heal, but we must help it by believing that it will. I'm afraid that without a change of heart, she won't make it." |
| *(3)* | Marissa hid her tears as she tried to interest Julia in sketches of spring fashions. But Julia just muttered. "Eleven, ten, nine," then, "eight, seven, six." |
| *(4)* | "What are you counting?" asked Marissa looking in the direction her friend was staring. All she could see was an old oak tree with almost no leaves. |
| *(5)* | "The leaves," murmured Julia. "When they're gone, I will go, too." |
| *(6)* | "What are you talking about?" Marissa exclaimed. "Leaves have nothing to do with your getting better! You have to *want* to get better! I'm shutting these curtains, and we're not talking about this again!" |
| *(7)* | After Julia fell asleep, Marissa went to Johann, an old painter who lived in the building. Tearfully, she told him her plan and he agreed. All night, Marissa heard the wind howling mournfully and rain splashing against the windowpane. She knew the remaining leaves would be blown away by morning. |
| *(8)* | When Julia awoke, Marissa opened the curtains to reveal one leaf remaining on the tree. "It's the last leaf," she sighed. "I was sure they'd all be gone." |
| *(9)* | All day the leaf clung to the tree, despite the beating wind. Julia watched intently as the leaf refused to leave the safety of the branch and fall, dead to the ground. Finally, she took a deep breath … then another … and called to Marissa, "Could I please have some toast? I need to get my strength back. I can't just waste my life away… We're going to be great designers someday!" |
| *(10)* | Later, when Julia had greatly improved, Marissa whispered, "I need to tell you that … Johann has pneumonia. The super found him in the rain a few days ago. He'd just painted an oak leaf on that tree … because the last leaf had fallen." |
| *(11)* | "Oh, Marissa," cried Julia. "He saved my life by making me want to be strong like the leaf and live. Now we must do something for him." And so they did. |

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| **4.** | What is the overall tone of the selection? | |
| **a.** | angry |
| **b.** | comical |
| **c.** | mysterious |
| **d.** | emotional |
| **5.** | What is the tone of the last paragraph? | | |
| **a.** | frightening |  |
| **b.** | hopeful |  |
| **c.** | irritated |  |
| **d.** | comical |  |
| **6.** | Why do you think the author chose to use the words *caught in the grip of*? | | |
| **a.** | to imply that pneumonia squeezed the life, or breath, from its victims |  |
| **b.** | to show that pneumonia and flu were alike |  |
| **c.** | to imply that pneumonia was not serious |  |
| **d.** | to state that pneumonia is contagious |  |
| **7.** | Read these words from the selection: *the remaining leaves would be blown away by morning*. Which might the author most likely have considered using instead of *morning*? | | |
| **a.** | the next day |  |
| **b.** | for sure |  |
| **c.** | daybreak |  |
| **d.** | after all |  |
| **8.** | What is the author's overall style? | | |
| **a.** | friendly |  |
| **b.** | mocking |  |
| **c.** | playful |  |
| **d.** | creepy |  |

**Practice 2: Excerpted and Adapted from *Alice's Adventures in Wonderland***

**by Lewis Carroll**

Read the selection, and then answer the questions that follow.

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| *(1)* | The Cheshire Cat gave Alice directions to the March Hare's home. She had not gone very far before she noticed the house. Well, she thought it must be the right house. The chimneys were shaped like long rabbit ears. The roof was thatched with rabbit fur. It was so large a house that she was scared to keep walking closer. |
| *(2)* | She worked up enough courage and walked closer. A table was set out under a tree in front of the house, and the March Hare and Mad Hatter were having tea. A Dormouse was sitting between them, fast asleep. The table was large, but the three were all crowded together at one corner of it. |
| *(3)* | "No room! No room!" they cried out when they saw Alice coming. |
| *(4)* | "There's *plenty* of room!" said Alice firmly, as she sat down in a large armchair at one end of the table. |
| *(5)* | "It wasn't very civil of you to sit down without being invited," said the March Hare. |
| *(6)* | "I didn't know it was *your* table," said Alice. "It's laid for a great many more than three." |
| *(7)* | "Your hair wants cutting," said the Hatter. He had been looking at Alice for some time with great curiosity, and this was his first speech. |
| *(8)* | "You should learn not to make personal remarks," Alice said with some severity. "It's very rude." |
| *(9)* | The Hatter opened his eyes very wide on hearing this, but all he *said* was, "Why is a raven like a writing desk?" |
| *(10)* | "Come, we shall have some fun now!" thought Alice. "I'm glad they've begun asking riddles." She added aloud, "I believe I can guess that." |
| *(11)* | "Do you mean you think you can find the answer to it?" said the March Hare. |
| *(12)* | "Exactly so," said Alice. |
| *(13)* | "Then you should say what you mean," the March Hare went on. |
| *(14)* | "I do," Alice hastily replied. "At least—at least I mean what I say—that's the same thing, you know." |
| *(15)* | "Not the same thing a bit!" said the Hatter. "You might just as well say that 'I see what I eat' is the same thing as 'I eat what I see'!" |
| *(16)* | "You might just as well say," added the March Hare, "that "I like what I get' is the same thing as 'I get what I like'!" |
| *(17)* | "You might just as well say," added the Dormouse, who seemed to be talking in his sleep, "that 'I breathe when I sleep' is the same thing as 'I sleep when I breathe'!" |
| *(18)* | "It is the same thing with you," said the Hatter, and here the conversation dropped, and the party sat silent for a minute. |

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| **9.** | What is the tone of the selection? | |
| **a.** | scary |
| **b.** | fanciful |
| **c.** | technical |
| **d.** | electrifying |
| **10.** | The author probably wants readers to | | |
| **a.** | become angry at the Dormouse. |  |
| **b.** | be frightened of the Mad Hatter. |  |
| **c.** | forgive the Cheshire Cat. |  |
| **d.** | feel sorry for poor, confused Alice. |  |
| **11.** | The author's style includes the use of | | |
| **a.** | many technical terms. |  |
| **b.** | only extremely long sentences. |  |
| **c.** | words in all capital letters for emphasis. |  |
| **d.** | a rhyming pattern. |  |
| **12.** | Read these words from the selection: *It wasn't very civil of you*. Which might the author most likely have considered using instead of *civil*? | | |
| **a.** | polite |  |
| **b.** | urbane |  |
| **c.** | boorish |  |
| **d.** | Sweet |  |